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Gardner Museum Theft · Japanese Art Recovery Law

The Concert *by Jan Vermeer, stolen from the Isabella Stewart Gardner Museum, Boston, MA.*

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Masterpieces Stolen from the Gardner Museum

During the night following St. Patrick's Day, two men dressed in Boston police uniforms gained entry at the back door of the Isabella Stewart Gardner Museum, overcame the two night guards, bound and gagged them, and put them in separate rooms. The intruders disabled a security system which the museum described as "state-of-the-art," and made off with eleven paintings and a Shang *ku*, or bronze beaker.

Leaving Mrs. Gardner's outstanding collection of Italian art untouched, they took Dutch pictures, including masterpieces like *The Concert* by Jan Vermeer and Rembrandt's *The Storm on the Sea of Galilee* of 1633. They also stole lesser works, such as *Landscape with an Obelisk*, that the museum had once called Rembrandt but now attributes to his pupil, Govaert Flinck. Paintings and drawings by the French nineteenth century artists Degas and Manet were also taken. The stolen works are catalogued in this issue, numbers 343-45, 347, 374-75, 425-29, 492.

Largest Ever

The thieves' haul is the largest old master theft ever in dollar terms, with estimates ranging from $100–200 million. In recent years, the theft at the Musée Marmottan in Paris in 1985, when Monet's *Impression: Sunrise* was stolen with eight other Impressionist works, and the theft of a Vermeer and ten other old masters from the collection of Sir Alfred Beit at Russborough in Blessington, Ireland could be compared. However, in early 1986, the market had not yet seen the $30 million or $50 million painting. Otto Naumann, a New York dealer in Dutch paintings, estimated that the Gardner Vermeer might be worth $75 million were it to come to the legitimate market today. Vermeer made his living as a tavern keeper, and his paintings are very rare.

The Storm on the Sea of Galilee *is thought to be the only seascape Rembrandt painted.*

Perhaps thirty-five paintings are extant, and only one, *The Music Lesson*, in the collection of Queen Elizabeth II, is in "private" hands.

Pros?

Although they pulled off the theft, there are reasons to believe the culprits are not experienced art thieves. They were seen by the security guards, and composite sketches (with and without mustaches) have been made from descriptions. One of the men was described as being about 5 feet 10 inches tall and 150 pounds; the other as about 6 feet tall and weighing about 200 pounds. An additional sign of inexperience is the cutting of two canvasses (Rembrandt's *A Lady and Gentleman in Black* and *The Storm on the Sea of Galilee*) from their stretchers. Obviously, this damaged the paintings and their value to an extent which depends on the

sharpness of the instrument used and the sureness of the hand.

Why?

Speculation on how the thieves might dispose of the paintings began immediately. Most art theft is motivated by a desire for money; most stolen art is sold. However, in this case the most superficial research by a prospective buyer would reveal that the works belong in the Gardner Museum; selling them on the legitimate market is impossible. So some people assumed that the works were stolen for that reclusive, greedy collector we call "Dr. No" after the Ian Fleming villain. (In the film version, in his hideaway, we caught a glimpse of Goya's *Duke of Wellington*, a portrait once stolen and later returned to London's National Gallery of Art.) But the thieves took a strange selection, mixing Dutch and Impressionist pictures with the Shang bronze. They certainly did not steal the Gardner's most valuable dozen works, although the early Rembrandt and the Vermeer would be among them. The museum is renowned for its Italian art, which includes very fine works by Raphael and Titian's *Rape of Europa*, one of the Venetian master's greatest achievements.

Here, the lack of professionalism in the execution might lead one to hope that the thieves will not know exactly how to go about selling the pictures. They may have been very surprised at the publicity, not reckoning that the art they had chosen and the museum they had targetted would be so newsworthy. A fallback position to ransom might occur, and their disappointment could have been acute when the museum announced that it was not insured against theft, so there would be no insurance company to approach.

Govaert Flinck's Landscape with an Obelisk *was until recently attributed to Rembrandt.*

Reward

On Tuesday, March 20, Christie's and Sotheby's announced they would guarantee a $1 million reward for the safe return of the paintings and ask other interested companies and individuals to contribute to it. This enormous reward may indeed coax forward the critical information (perhaps from a girlfriend or family member, or from someone who knows about those police department uniforms), leading to the recovery and to the arrest and conviction of the thieves.

A Beloved Museum

Isabella Stewart Gardner began collecting old masters in 1888. She was partial to Italian art and loved all that surrounded it; and she sought the advice of the young Bernard Berenson, a Harvard graduate whose classmates had taken up a collection to allow him to travel and study in Italy. The museum was Mrs. Gardner's home until her death in 1924. It incorporates elements from Italian buildings, including mullioned windows from Venetian palazzi of the fourteenth through sixteenth centuries. In deference to local custom, the Gardner is rather simple on the outside, but the building's interior reflects Mrs. Gardner's exuberance. The central courtyard is filled with fresh flowers cascading down its walls at Eastertide, and all the floral arrangements are always as she had them. Mrs. Gardner's taste ranged far and wide, and her collection includes works of Islamic and Asian art as well as portraits of

La Sortie du Pesage *by Edgar Degas was taken from the Short Gallery.*

her by Anders Zorn and John Singer Sargeant. She opened the collection on New Year's Night, 1903, with a concert and a candlelight champagne and doughnut party for Boston society.

The Gardner is a time capsule and a steady old friend. In her will, Mrs. Gardner stipulated that the trustees keep each work of art, table, and lamp, arranged as she left them when she died in 1924, or the whole goes to "the President and Fellows of Harvard College in trust to sell... and to procure the dissolution of the...Museum."

Top Priority

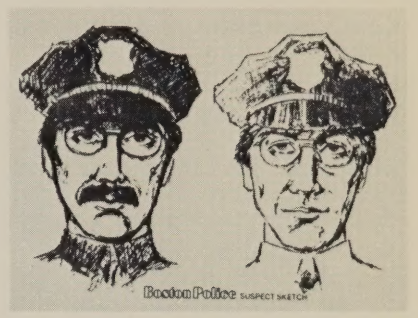
The FBI in Boston has reportedly assigned twenty-eight agents to this case giving it top priority. Shortly after the theft, IFAR learned the FBI was receiving about fifty calls a day. Public outrage was at a high level, and hope that the paintings will be recovered did not seem unrealistic.

While the general recovery rate for stolen art hovers around 10%, the rate for famous pictures from well-publicized thefts is much higher. Huntington T. Block, the Washington, D.C. art insurance broker, estimated that for such works the recovery rate is 50%.

Constance Lowenthal

Who the police are looking for

The FBI Boston, MA issued these sketches of the two thieves as described by the guards.



Suspect no. 1, with and without a mustache: white male, early to mid-30's, dark eyes, dark hair, height 5'7 to 5'10, medium build wearing gold wire rim glasses.

Suspect no. 2, with and without a mustache: white male, early to mid-30's, dark eyes, dark hair, height 6' to 6'1, weight 180-200 lbs.

Anyone having any information about these persons should contact SSA Edward M. Quinn (617) 223-6736 or SA Daniel J. Falzon (617) 223-6742 of the FBI, Boston, MA.

Clarification of Japan's Art Recovery Statutes

Although no Japanese delegates attended the December conference on art theft at Interpol's headquarters in Lyon, the International Criminal Affairs Division of Japan's National Police Agency sent a three-page explanation in English of the cooperation between French and Japanese police that resulted in the recovery of five paintings by Jean-Baptiste Camille Corot, along with 180 ancient coins from Roman Gaul (see *IFARreports* December, 1987). The works were stolen in October 1984 from the museum in Semur-en-Auxois. The paintings had been purchased, apparently in good faith, by Japanese buyers.

Japanese law does not require buyers in good faith to give back the paintings if two years have elapsed since the theft or loss. An official request for cooperation came from the French police just one year after the theft, and the Tokyo Metropolitan Police Department (MPD) got involved. One anonymous owner voluntarily returned the two stolen pictures he had purchased, *An Orchard* and *Sunset in Semur* without compensation, although he said he had paid 20-million yen. The Tokyo MPD seized two more paintings from other buyers under a search-and-seizure warrant granted under Japan's International Criminal Investigation Assistance Law. It is not yet clear whether the two unnamed Japanese purchasers will give up the ownership which they apparently acquired under the Japanese Civil Code when buying the stolen goods. The statement suggested they might agree to retain ownership while allowing the Corots to stay in Semur.

Appended to the description of how the police worked together to solve the case were three articles from the Civil Code, also in English. We reprint them here, *verbatim.*

(Immediate acquisition)

Article 192. If a person has peaceably and openly commenced to possess a movable, acting bona fide and without negligence, he shall immediately acquire the right which he purports to exercise over such movable.

(Recovery of stolen or lost article)

Article 193. If in the case mentioned in the preceding Article the thing possessed is a stolen or lost article, the injured party or the loser may recover the article from the possessor within two years from the time when the article was stolen or lost.

(Ibid—when bought at auction, etc.)

Article 194. If the possessor of a thing stolen or lost has bought it bona fide at a sale by auction, in a public market or from a trader selling things of the same kind, the injured party or the loser cannot recover the thing unless he reimburses the possessor for the price paid therefor.

C.L.

Update

Los Angeles, CA

Craig Warner, who was arrested after the Los Angeles Police found him in possession of a valuable collection of Tibetan artifacts stolen from the New York home of Dr. Jane Werner in 1976, was in court on March 30. At the hearing he was charged with receiving stolen property in excess of $100,000. He was held to answer on all charges, the Judge finding sufficient evidence to refer Warner to trial in the Superior Court.

Last month Dr. Werner dropped in on IFAR to tell us of the impending hearing which she would fly to Los Angeles to attend. And also to tell us of certain misapprehensions we were apparently under when we wrote our article about the recovery of her stolen collection (*IFARreports,* Jan. '90, p. 3).

Dr. Werner, who lives in West Greenwich Village, is the founder and director of the Tibetan Cultural Institute. She said Warner presented himself to her as a student of Tibetan Buddhism and was interested in starting a collection of Tibetan art. He would occasionally drop by Dr. Werner's apartment with questions relating to his studies and sometimes he would run errands for her. On Christmas Day 1978, her apartment was plundered.

After the burglary, it came as a shock for Dr. Werner to discover that this young man was the possible thief of her treasures. After all, it was he who was the first to call by and offer his sympathy when the theft of about 200 Tibetan and Nepalese works of art was discovered.

Now many of the stolen pieces have been recovered in Los Angeles. Still missing are several items of jewelry and silver and, among other artifacts, a most important historical document on pale blue silk in scroll form, and a rare Tara tanka with an image of Green Tara in ground turquoise on a background of maroon linen in its original brocade mount.

Margaret I. O'Brien

Recoveries

New York, NY

Faster then we could get the reported theft on our computer, the New York Police Safes, Lofts, and Trucks Squad made a recovery. Fifteen paintings stolen from the Dyansen Gallery in SoHo on February 13 were found in the trunk of the getaway car just two weeks later. Part of a license plate was found in the street after thieves had smashed through the door of the gallery and grabbed the paintings from the walls and rear office. Needing the rest of the license plate numbers, Det. Joseph Keenan told IFAR that the fragment containing two characters was taken to the Department of Motor Vehicles and the Auto Crime Division. Forty-three license plates were identified which had the two characters in the correct position. From this information the police tracked down a blue Chevrolet Caprice in a residential area of Queens and recovered the works.

Lt. Joseph Pollini said the investigation still continues but that he expected arrests would be made soon. He stated that the heist was pulled off by a known gang of maybe six thieves, armed and willing to use deadly force, who can definitely be linked to other burglaries.

This Egyptian, 6th century B.C. stone head, one of sixty stolen works, has been recovered.

The same team of detectives recently also recovered a mobile by Alexander Calder stolen from Perls Galleries on Madison Avenue, NY earlier this year. Thieves broke into the space through the skylight and grabbed the mobile, estimated at a value of $1.5 million, as it hung right there from its skyhook. They escaped before anyone responded to the alarm they triggered. The same premises had suffered a theft of a private collection of 20th century art, antiquities, oriental and tribal art early last year (*IFARreports,* Mar./Apr. '89). Here too there are recoveries (p. 8). Both thefts are believed to be the work of a second gang of burglars and, according to Det. Keenan, arrests are expected to be made soon.

Ardmore, PA

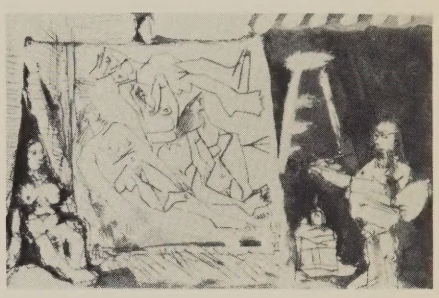
IFAR has been advised of the recovery of two etchings by Picasso, *Dans L'Atelier* and *Leiris* 46. (Listed as recovered p. 7.) Also recovered were three prints by Salvador Dali. (Not published by IFAR.) We were told the news by Lt. John J. Maloney, Commander, Investigations Unit, Ardmore, PA, who also reported that the police have found the culprit.

An arrest warrant has been issued on Henry V. Lasiter, 24, of 4400 N. Canac Street, W. Philadelphia. He admitted taking the prints. He is a first time offender, and this is a full recovery of missing works. These facts will be taken into consideration at the preliminary hearing.

It appears that Lasiter, who was an employee of the burgled gallery, was tempted to take the works because they were irresistibly available.

It is not unusual for IFAR to hear from a gallery theft victim that a work has vanished when it was being packed or unpacked before or after an exhibition or that it disappeared from a drawer or from a rarely inspected storage area. Security should perhaps begin at home.

M.I.O.



Temptation led to the theft of Pablo Picasso's Dans L'Atelier. *It has now been recovered.*

Paintings, Pastels, Mixed Media Works, Watercolors

PELLAN, Alfred (Canadian, b. 1906). *Time,* 1957. Watercolor. 27.9 x 33.0 cm. *89.92.1. St. Marc-sur-Richelieu, Quebec, Canada. Oct. 19 '88 (*IFARreports,* Mar./Apr. '89, no. 221).

Prints, Drawings

PICASSO, Pablo (1881-1973). *Dans L'Atelier,* 1965. Etching. 32.4 x 47.6 cm. *89.150.1. Ardmore, PA. Feb. 14 '89 (*IFARreports,* Jun. '89, no. 498).

PICASSO, Pablo (1881-1973). *Leiris* 46, 1968. Etching. 28.0 x 39.0 cm. *89.150.2. Ardmore, PA. Feb. 14 '89 (*IFARreports,* Jun. '89, no. 500).

Sculpture

KÄRNTNER School (Austrian, 16th century). *Death of the Virgin,* c.1500. Wood. 43.5 x 89.0 cm. *86.478.12. Friesach, Austria. Jun. 24 '86 (*IFARreports,* Oct. '86, no. 1093).

KÄRNTNER School (Austrian, 16th century). *Martyrdom of St. John the Evangelist,* c.1500. Wood. Approx. 44 x 33 cm. *86.478.3. Friesach, Austria. Jun. 24 '86 (*IFARreports,* Oct. '86, no. 1094).

KÄRNTNER School (Austrian, 16th century). *St. Agatha,* c.1500. Wood. Approx. ht. 60 cm. *86.478.8. Friesach, Austria. Jun. 24 '86 (*IFARreports,* Oct. '86, no. 1095).

KÄRNTNER School (Austrian, 16th century). *St. Anne,* c.1500. Wood. Approx. ht. 60 cm. *86.478.11. Friesach, Austria. Jun. 24 '86 (*IFARreports,* Oct. '86, no. 1096).

KÄRNTNER School (Austrian, 16th century). *St. Apollonia,* c.1500. Wood. Approx. ht. 60 cm. *86.478.9. Friesach, Austria. Jun. 24 '86 (*IFARreports,* Oct. '86, no. 1097).

KÄRNTNER School (Austrian, 16th century). *St. Barbara,* c.1500. Wood. Approx. ht. 60 cm. *86.478.5. Friesach, Austria. Jun. 24 '86 (*IFARreports,* Oct. '86, no. 1098).

KÄRNTNER School (Austrian, 16th century). *St. Elizabeth,* c.1500. Wood. Approx. ht. 60 cm. *86.478.10. Friesach, Austria. Jun. 24 '86 (*IFARreports,* Oct. '86, no. 1099).

KÄRNTNER School (Austrian, 16th century). *St. John the Evangelist,* c.1500. Wood. Approx. 44 x 43 cm. *86.478.4. Friesach, Austria. Jun. 24 '86 (*IFARreports,* Oct. '86, no. 1100).

KÄRNTNER School (Austrian, 16th century). *St. John the Evangelist Drinking from the Poisoned Chalice,* c.1500. Wood. Approx. 44 x 43 cm. *86.478.1. Friesach, Austria. Jun. 24 '86 (*IFARreports,* Oct. '86, no. 1101).

KÄRNTNER School (Austrian, 16th century). *St. John the Evangelist on Patmos Writing the Revelation,* c.1500. Wood. Approx. 44 x 43 cm. *86.478.2. Friesach, Austria. Jun. 24 '86 (*IFARreports,* Oct. '86, no. 1102).

KÄRNTNER School (Austrian, 16th century). *St. Magdelene,* c.1500. Wood. Approx. ht. 60 cm. *86.478.7. Friesach, Austria. Jun. 24 '86 (*IFARreports,* Oct. '86, no. 1103).

KÄRNTNER School (Austrian, 16th century). *St. Odilia,* c.1500. Wood. Approx. ht. 60 cm. *86.478.6. Friesach, Austria. Jun. 24 '86 (*IFARreports,* Oct. '86, no. 1104).

MAILLOL, Aristide (French, 1861-1944). *Baigneuse assise,* 1937. Bronze. 20.3 x 12.7 x 17.8 cm. *89.77.7. New York, N.Y. 1989 (*IFARreports,* Mar./Apr. '89, no. 253).

MAILLOL, Aristide (French, 1861-1944). *Jeune fille accroupie,* 1900. Bronze. Ht. 17.8 cm. *89.77.8. New York, N.Y. Mar. 10 '89 (*IFARreports,* Mar./Apr. '89, no. 253).

Unknown (Italian, 17th century). *Madonna and Child,* 1642. Marble. Ht. 190 cm. *85.517. Palermo, Italy. Mar. '85. (*IFARreports,* Nov. '85, no. 1271).

Antiquities

Egyptian

Dynasty VI. Bearer. Limestone. Ht. 24.5 cm. *89.77.13. New York, N.Y. Mar. 10 '89 (*IFARreports,* Mar./Apr. '89, no. 264).

Dynasty VI. Standing man. Wood. Ht. 22.9 cm. *89.77.14. New York, N.Y. Mar. 10 '89 (*IFARreports,* Mar./Apr. '89, no. 265).

God Ptah and Worshippers. Bronze. Approx. ht. 30.5 cm. *89.77.12. New York, N.Y. Mar. 10 '89 (*IFARreports,* Mar./Apr. '89, no. 266).

Goddess. 6th century B.C. Bronze. Ht. 30.5 cm. *89.77.16. New York, N.Y. Mar. 10 '89 (*IFARreports,* Mar./Apr. '89, no. 267).

Head. 6th century B.C. Stone. Ht. 19.1 cm. *89.77.15. New York, N.Y. Mar. 10 '89 (*IFARreports,* Mar./Apr. '89, no. 268).

Middle Kingdom, Dynasty XI. Striding man, ca. 1900 B.C. Wood. Ht. 19.0 cm. *89.77.11. New York, N.Y. Mar. 10 '89 (*IFARreports,* Mar./Apr. '89, no. 270).

Hellenistic

2nd–1st century B.C. Zeus in the Form of an Eagle Flanked by Pericles and Hermes. Bronze. Approx. 15.2 x 20.3 x 7.6 cm. *89.77.63. New York, N.Y. Mar. 10 '89 (*IFARreports,* Mar./Apr. '89, no. 280).

1st century B.C. Leda and the Swan. Ceramic plaque. Diam. 20.0 cm. *89.77.19. New York, N.Y. Mar. 10 '89 (*IFARreports,* Mar./Apr. '89, no. 281).

Pre-Columbian

Mayan, Jaina. Priest, ca. 800 A.D. Polychromed ceramic. Ht. 20.3 cm. *89.77.43. New York, N.Y. Mar. 10 '89 (*IFARreports,* Mar./Apr. '89, no. 287).

Mayan, 14th century. Pot with Camosotz, Evil God of the Dead. Clay. 29.0 x 18.0 cm. *89.77.40. New York, N.Y. Mar. 10 '89 (*IFARreports,* Mar./Apr. '89, no. 288).

Nayarit, Mexican. 11th–12th century. Standing baseball player. Polychromed clay. Ht. 30.5 cm. *89.77.44. New York, N.Y. Mar. 10 '89 (*IFARreports,* Mar./Apr. '89, no. 290).

Olmec, Mexican. 4th century. Smiling head. Clay. 14.0 x 14.0 cm. *89.77.38. New York, N.Y. (*IFARreports,* Mar./Apr. '89, no. 291).

Painted plate. Ceramic. Ht. 11.5 x diam. 21.0 cm. *89.77.39. New York, N.Y. Mar. 10 '89 (*IFARreports,* Mar./Apr. '89, no. 292).

Missing

Ethnographic Objects

African

Bakongo, Republic of Zaire. 19th century. Scepter. Wood. Ht. 31.1 cm. *89.77.49. New York, N.Y. Mar. 10 '89 (*IFARreports*, Mar./Apr. '89, no. 296).

Oceanic

Philippine Islands. 19th century. Spoon, ca. 1900. Wood. Ht. 23.2 cm. *89.77.26. New York, N.Y. Mar. 10 '89 (*IFARreports*, Mar./Apr. '89, no. 312).

Solomon Islands, Roviana Lagoon, New Georgia. 19th century. Canoe prow ornament. Wood and pearl shell inlay. Ht. 19.0 cm. *89.77.27. New York, N.Y. Mar. 10 '89 (*IFARreports*, Mar./Apr. '89, no. 313).

Baluba, Republic of Zaire. Divination with head at each end. Wood. 12.7 x 4.4 x 3.8 cm. *89.77.56. New York, N.Y. Mar. 10 '89 (*IFARreports*, Mar./Apr. '89, no. 299).

Bayaka, Republic of Zaire. Kneeling figure. Wood. 17.1 x 5.7 x 5.7 cm. *89.77.57. New York, N.Y. Mar. 10 '89 (*IFARreports*, Mar./Apr. '89, no. 300).

American Indian

Northwest Coast Indian, Haida. Killer whale. Whale bone. 4.8 x 13.3 cm. *89.77.29. New York, N.Y. (*IFARreports*, Mar./Apr. '89, no. 314).

Northwest Coast Indian, Haida. Totem figure. Whale bone. 11.4 x 5.1 cm. *89.77.33. New York, N.Y. Mar. 10 '89 (*IFARreports*, Mar./Apr. '89, no. 318).

Indonesian

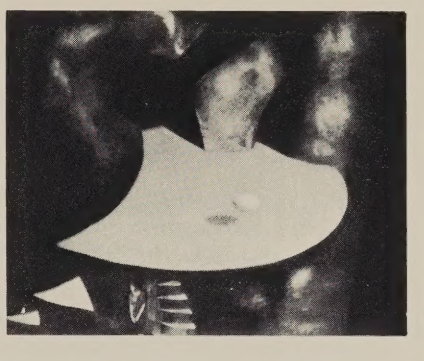
Creese handle. Ivory. Ht. 9.0 cm. *89.77.22. New York, N.Y. Mar. 10 '89 (*IFARreports*, Mar./Apr. '89, no. 323).

Indian

Orissa. Throne leg, ca. 1600. Ivory. Ht. 39.4 cm. *89.77.4. New York, N.Y. Mar. 10 '89 (*IFARreports*, Mar./Apr. '89, no. 329).

More Information

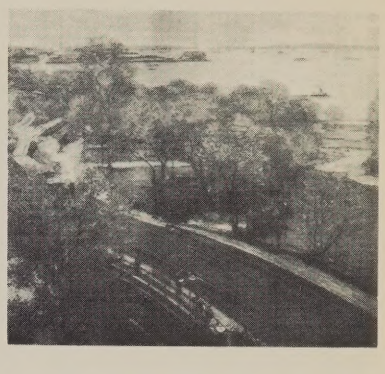
Now we have photographs for these entries: (*IFARreports*, Jan. '90.)



26 CAO-DALI. *Floating Egg*, 1987. Oil on linen. 130.0 x 160.0 cm. Signed, may have Chinese characters on verso. *90.1.1. Denver, CO. Jul. 8 '89.

27 CAO-DALI. *Wu Zhen*, 1987. Oil on linen. 80.0 x 130.0 cm. Signed, may have Chinese characters on verso. *90.1.2. Denver, CO. Jul. 8 '89.

Information is sought regarding the whereabouts of this painting:



METCALF, Willard Leroy (American, 1853-1925). *Landscape, Lower Manhattan*, 1902. Oil on canvas. 66.0 x 73.7 cm. Signed W.L. Metcalf in l/r. *90.212.

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

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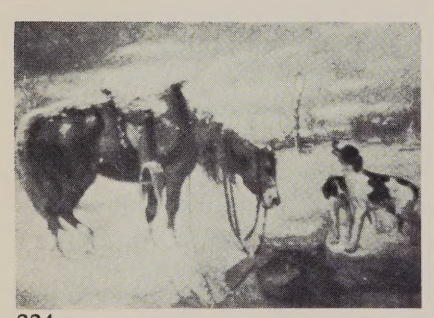

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Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

323 DAVIS, Charles Harold (b. 1856). *Autumn Clouds,* 1910. Oil on canvas. 50.8 x 68.6 cm. Signed in l/l, "C.H. Davis." *90.242. New York, N.Y. Dec. 2 '89.

324 RANNEY, William (1813-57). *Horse and Two Dogs in a Snow-filled Landscape.* Oil on canvas laid down on plywood. Approx. 45.7 x 61.0 cm. *90.211. Philadelphia, PA. Jan. 1 '82.

American, 20th Century

325 HUBBARD, Harlan. *Hattie Brown,* 1985. Acrylic. 31.1 x 19.7 cm. Depicting a river paddle steamer with four smoke stacks, the rear two belching smoke with the river bank in background. *90.185. Hanover, IN. Jan. 12 '90.

326 KROLL, Leon (1884-1974). *Conversation,* ca. 1930. Oil on canvas. Approx. 38.1 x 50.8 cm. Signed: "Leon Kroll." *90.213.1. Boston, MA. Jul. 1 '88.

327 KROLL, Leon (1884-1974). *Woman Putting on Socks.* Pastel on paper. Estate stamp no. 1072. 90.213.8. Boston, MA. Jul. 1 '88.

328 PLEISSNER, Ogden M. (1905-83). *The Concierge,* 1950-60. Watercolor. Approx. 76.2 x 101.5 cm. Signed in l/r. *90.191. New York, NY. Aug. 1 '89.

Argentinian, 20th Century

329 BUTLER, Horacio Alberto (b. 1897). *Still Life,* 1923-24. Oil on paper. 70.0 x 60.0 cm. *90.243.2. Worpswede, Federal Republic of Germany. Apr. 27 '89.

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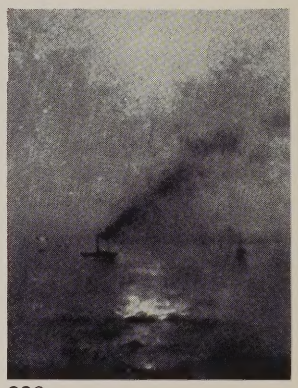

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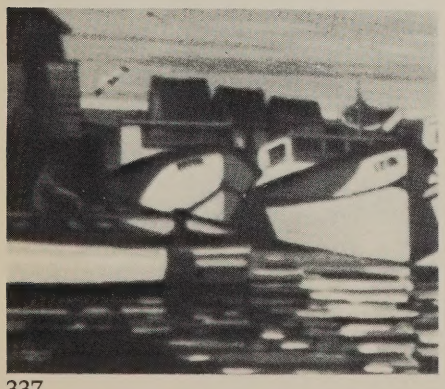

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Belgian, 19th Century

330 STEVENS, Alfred (1823-1906). *Seascape.* Oil on canvas. 50.0 x 20.0 cm. Signed in l/r. *90.199.2. Louvain, Belgium. Oct. 5 '89.

Belgian, 20th Century

331 GHENARD. *Vase with Flowers.* Oil on canvas. 83.5 x 73.0 cm. 90.195.4. St. Gilles, Belgium. Jan. 1 '90.

332 SAVERYS, Albert (1886-1964). *Beach.* Oil on canvas. 70.5 x 49.0 cm. 90.195.3. St. Gilles, Belgium. Jan. 1 '90.

333 SAVERYS, Albert (1886-1964). *Still Life.* Oil on canvas. 64.5 x 53.0 cm. *90.195.2. St. Gilles, Belgium. Jan. 1 '90.

334 SERVAES, Albert (1883-1966). *Young Girl.* Oil on canvas. 47.0 x 41.0 cm. Signed in l/r. *90.195.1. St. Gilles, Belgium. Jan. 1 '90.

335 WAGEMANS, Maurice (1877-1927). *Nature Morte,* ca. 1915. Oil on canvas. 71.0 x 71.0 cm. Signed. *90.236. London, England. Nov. 29 '89. *Reward.*

Canadian, 20th Century

336 HÉBERT, René (b. 1932). *Getting Ready for Fishing.* Oil on canvas. 61.0 x 76.0 cm. *90.189.1. Ottawa, Canada. Aug. 20 '89.

337 HÉBERT, René (b. 1932). *Ovila Robichaud.* Oil on canvas. 51.0 x 61.0 cm. *90.189.2. Ottawa, Canada. Aug. 20 '89.

338 HÉBERT, René (b. 1932). *Still Life.* Oil on canvas. 51.0 x 61.0 cm. *90.189.3. Ottawa, Canada. Aug. 20 '89.

339 SCHNUB, Jean-Guy. *Winter Scene, Gatineau.* Oil on canvas. 41.0 x 51.0 cm. 90.189.4. Ottawa, Canada. Aug. 20 '89.

Chinese, 20th Century

340 LI SHAN (b. 1926). *Autumn,* 1983. Watercolor on paper. Approx. 67.3 x 117.5 cm. image size. Signed with a seal in l/r. *90.214. Dallas, TX. Feb. 1 '90.

Dutch, 17th Century

341 BLOEMAERT, Adrien (1609-66). *River Scene.* Oil on panel. 30.0 x 40.0 cm. Signed. Depicts two figures and several goats in the foreground, a river in the middle ground, and mountains and a town in the background. 90.199.4. Louvain, Belgium. Oct. 5 '89.

342 BOELEMA DE STOMME, Maerten. *Still Life.* Oil on canvas. 30.0 x 20.0 cm. Monogrammed: "MB." *90.199.3. Louvain, Belgium. Oct. 5 '89.

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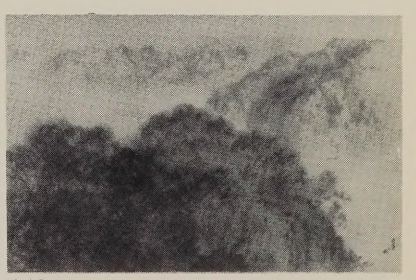

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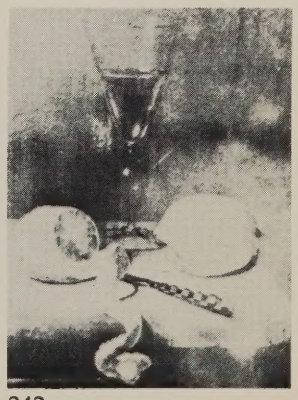

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343 FLINCK, Govaert (1615/16-1660). *Landscape with an Obelisk.* Oil on oak panel. 54.5 x 71.0 cm. Inscribed faintly in l/r: R. 16.8. Originally attributed to Rembrandt. *90.220.5. Boston, MA. Mar. 18 '90. *Reward.*

344 REMBRANDT, HARMENSZ van Rijn (1606-69). *A Lady and Gentleman in Black.* Oil on canvas. 131.6 x 109.0 cm. Inscribed at the foot: Rembrandt. ft: 1633. Cut from the stretcher. *90.220.2. Boston, MA. Mar. 18 '90. *Reward.*

345 REMBRANDT, HARMENSZ van Rijn (1606-69). *The Storm on the Sea of Galilee.* Oil on canvas. 161.7 x 129.8 cm. Inscribed on the rudder: Rembrant [sic] f::/1633. Cut from the stretcher. *90.220.3. Boston, MA. Mar. 18 '90. *Reward.*

346 SWANEVELT, Hermann van (ca. 1600-55). *Landscape at Dawn.* Oil on canvas. 79.0 x 104.0 cm. *90.215.2. Mentana, Italy. Feb. 9 '89.

347 VERMEER, Jan (1632-75). *The Concert.* Oil on canvas. 72.5 x 64.7 cm. *90.220.1. Boston, MA. Mar. 18 '90. *Reward.*

Dutch, 18th Century

348 LA FARGUE, Paulus Constantin (1732-83). *Views of Leiden.* Oil on canvas. 28.6 x 38.1 cm. A pair stolen. *90.228.3. Sonning upon Thames, England. Jan. 12 '90. *Reward.*

Dutch, 19th Century

349 CASTEELEN, Jan Gerard (d. ca. 1850). *Sheep on a River Path.* Oil on canvas. 38.0 x 47.0 cm. *90.228.2. Sonning upon Thames, England. Jan. 12 '90. *Reward.*

350 HULK, Johannes Frederik, Sr. (1829-1911). *Cityscape with Canal and Spritsail Barge.* Oil on canvas. 40.0 x 59.0 cm. Signed in l/r. *90.200.1. Aerdenhout, The Netherlands. Oct. 24 '89.

351 JONGH, Theunis de. *Still Life.* Oil on canvas. 30.5 x 47.0 cm. Signed in l/r. *90.234. Harrow Weald, England. Dec. 24 '89. *Reward.*

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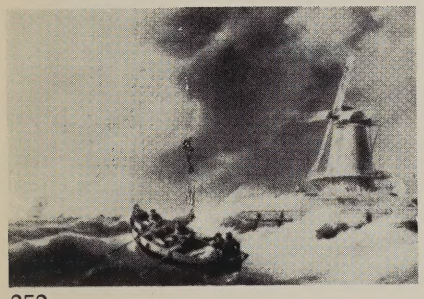

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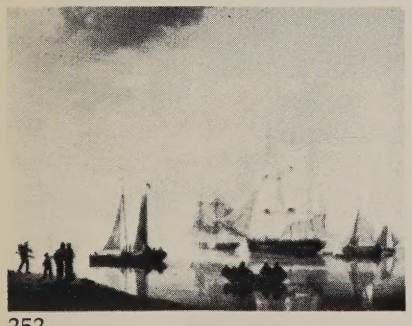

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352 KOEKKOEK, Johannes Hermanus (1778-1851). *On the Scheldt.* Oil on panel. 40.6 x 45.7 cm. Signed. *90.232.1. Fleet, England. Jan. 8 '90.

353 KOEKKOEK, Johannes Hermanus (1778-1851). *Dutch Shipping in an Estuary,* ca. 1870. Oil on canvas. 38.1 x 52.1 cm. Signed and dated 187? in l/l. *90.228.1. Sonning upon Thames, England. Jan. 12 '90. *Reward.*

354 VERTIN, Pieter Gerardus (1819-93). *Street Scene with Figures.* Oil on panel . 27.0 x 20.0 cm. Signed in l/l. *90.200.5. Aerdenhout, The Netherlands. Oct. 24 '89.

Dutch, 20th Century

355 APPEL, Karel (b. 1921). *Untitled,* 1950. Gouache on paper. 30.0 x 20.0 cm. Signed and dated '"50" in l/l. From the series entitled: "Vragende kinderen." *90.197.1. Bergen, The Netherlands. Nov. 22 '89.

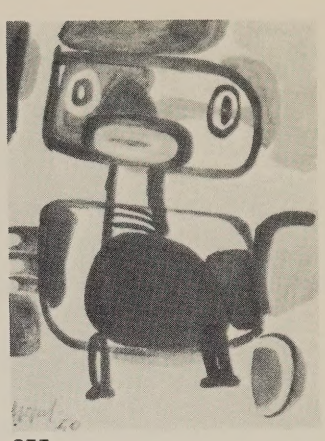
356 APPEL, Karel (b. 1921). *Untitled,* 1950. Gouache on paper. 60.0 x 50.0 cm. Signed and dated '"50' in l/r. From the series entitled: "Vragende kinderen" *90.197.2. Bergen, The Netherlands. Nov. 22 '89.

357 BEVERLOO, Corneille Guillaume, Called CORNEILLE (b. 1922). *Ontluiking (Full Bloom).* Oil on canvas. 30.0 x 25.0 cm. 90.197.3. Bergen, The Netherlands. Nov. 22 '89.

358 KNIKKER, Jan. *Landscape with Sand Dunes and Trees.* Oil on canvas. 39.0 x 49.0 cm. *90.198.4. Voorburg, The Netherlands. Sep. 30 '89.

359 RAAPHORST, Cornelis (1875-1954). *Five Cats with Books and Drapery.* Oil on canvas. 58.0 x 78.0 cm. *90.198.3. Voorburg, The Netherlands. Sep. 30 '89.

360 RAAPHORST, Cornelis (1875-1954). *Two Cats Playing with a Ball.* Oil on canvas. 17.0 x 23.0 cm. *90.198.2. Voorburg, The Netherlands. Sep. 30 '89.



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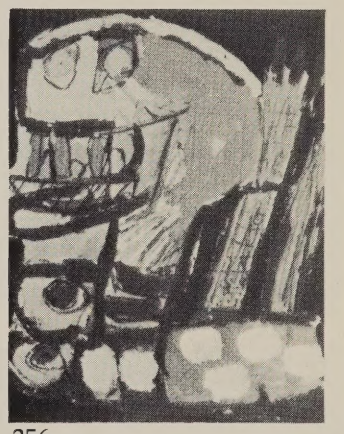

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Dutch?, 19th Century

361 MITTERTREINER, Johannes Jacobus (1851-90). *Cityscape with a Bridge and a Washerwoman.* Oil on panel. 27.0 x 16.0 cm. Signed. 90.200.2. Aerdenhout, The Netherlands. Oct. 24 '89.

English, 19th Century

362 CARMICHAEL, James Wilson (ca. 1800-68). *Shipping in a Heavy Sea,* 1843. Oil on canvas. 34.3 x 49.5 cm. Signed and dated. *90.232.2. Fleet, England. Jan. 8 '90.

363 COBURN of Yorkshire. *The Flither Gatherer.* Oil on canvas. Approx. 81.3 x 71.1 cm. *90.229. Alton, England. Nov. 24 '89. *Reward.*

364 HUGHES, Arthur (1882-1915). *Mary Munro and Child,* 1866. Oil on panel. 29.0 x 30.0 cm. With an arched top. *90.225. London, England. Dec. 31 '89. *Reward.*

365 JAMES, David. *Shipping, Sail and Steam,* 1879. Oil on canvas. 49.5 x 75.0 cm. Signed and dated. *90.232.3. Fleet, England. Jan. 8 '90.

366 JAMES, David. *A Steamship,* 1880. Oil on canvas. 49.5 x 75.0 cm. Signed and dated '80 in l/r. *90.232.4. Fleet, England. Jan. 8 '90.

367 LANDSEER, Sir Edwin Henry (1802-73). *Lassie Herding Sheep.* Oil on canvas. Approx. 68.5 x 107.0 cm. *90.235. Winchester, England. Jan. 23 '90.

368 WEBB, James, Attr. to (ca. 1825-95). *Lakeside scene.* Oil on canvas. 44.5 x 59.7 cm. *90.232.5. Fleet, England. Jan. 8 '90.

Flemish, 16th Century

369 BRUEGHEL, Jan (1568-1625). *River Scene.* Oil on canvas. 21.0 x 30.0 cm. *90.199.1. Louvain, Belgium. Oct. 5 '89.

Flemish, 17th Century

370 BRUEGHEL, Jan, School of. *Village Scene.* Oil on canvas. 32.0 x 53.0 cm. Depicts figure with a handcart and trees. 90.199.5. Louvain, Belgium. Oct. 5 '89.

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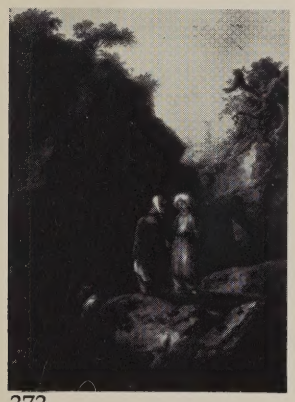

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371 Unknown. *Holy Family with an Angel and St. John the Baptist.* Oil on canvas. 48.5 x 33.5 cm. *90.200.3. Aerdenhout, The Netherlands. Oct. 24 '89.

French, 18th Century

372 SUBLEYRAS, Pierre Hubert (1699-1749). *Guardian Angel.* Oil on canvas. 65.0 x 59.0 cm. Oval. 120.0 x 67.0 with frame. May bear inventory no. 12/00066361. *90.187.5. Rome, Italy. Nov. 20 '89.

373 VERNET, Claude Joseph (1714-89). *Landscape with Figures.* Oil on canvas. 55.9 x 39.6 cm. *90.224. London, England. Jan. 12 '90. *Reward.*

French, 19th Century

374 DEGAS, Hilaire Germain Edgar (1834-1917). *La Sortie du Pesage.* Pencil and watercolor on paper. 10.0 x 16.0 cm. Originally in a frame with 90.220.8. *90.220.7. Boston, MA. Mar. 18 '90. *Reward.*

375 MANET, Edouard (1832-1883). *Chez Tortoni.* Oil on canvas. 26.0 x 34.0 cm. *90.220.6. Boston, MA. Mar. 18 '90. *Reward.*

376 RENOIR, Pierre Auguste (1841-1919). *Landscape with Trees and Flowers.* Oil on canvas. 30.5 x 33.0 cm. Signed in l/r. *90.219.3. New York, NY. Aug. 1 '88.

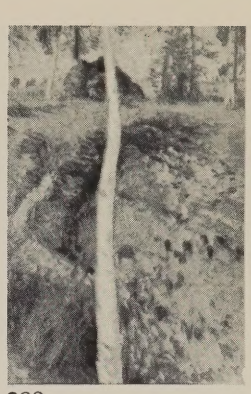
French, 20th Century

377 CHAGALL, Marc (1887-1958). *Othello and Desdemona,* 1911. Oil on canvas. 33.0 x 40.6 cm. Signed and dated in l/r. *90.219.2. New York, NY. Aug. 1 '88.

378 ROUAULT, Georges (1871-1958). *Christ with Two Disciples.* Oil on canvas. 35.6 x 27.9 cm. *90.219.1. New York, NY. Aug. 1 '88.

German, 19th Century

379 KOESTER, Alexander Max (1864-1932). *Five Ducks in the Reeds.* Oil on canvas. Approx. 45.0 x 75.0 cm. 90.245. Cologne, Federal Republic of Germany. Mar. 10 '90.



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380 MODERSOHN, Otto (1865-1943). *Birch Trunk.* Oil on cardboard. 57.0 x 41.0 cm. Signed "O.M." in l/r. *90.243.3. Worpswede, Federal Republic of Germany. Apr. 27 '89.

381 MODERSOHN, Otto (1865-1943). *Duck Hut in a Winter Landscape,* 1932. Oil on cardboard. 35.0 x 55.0 cm. Depicts farmhouse and trees in the fog, with a river and a duck hut in the center. Painted in dark hues with a gray background. 90.243.6. Worpswede, Federal Republic of Germany. Apr. 27 '89.

382 SELL, Christian (1831-83). *French Military Prisoners of War in 1870.* Oil on panel. 12.0 x 17.0 cm. 90.200.7. Aerdenhout, The Netherlands. Oct. 24 '89.

383 VOGELER, Heinrich Johann (1872-1942). *Still Life.* Oil on canvas. 45.0 x 60.0 cm. *90.243.5. Worpswede, Federal Republic of Germany. Apr. 27 '89.

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384 VOGELER, Heinrich Johann (1872-1942). *Portrait of the Artist, Frido Witte.* Oil on cardboard. 35.0 x 25.0 cm. *90.243.4. Worpswede, Federal Republic of Germany. Apr. 27 '89.

Italian, 17th Century

385 PORTA, Bartolomeo della, Attr. to. *Virgin and Child.* Oil on canvas. 43.0 x 32.0 cm. *90.192. Rome, Italy. Dec. 30 '89.

386 Unknown. *The Annunciation.* Oil on canvas. 135.0 x 95.0 cm. with frame. Painted late 17th or early 18th century. May bear inventory no. 12/00210681. *90.188.7. Montefiascone, Italy. Dec. 15 '89.

387 Unknown. *The Annunciation.* Oil on canvas. 158.0 x 120.0 cm. May bear inventory no. 12/00210667. *90.188.8. Montefiascone, Italy. Dec. 15 '89.

388 Unknown. *St. John Preaching.* Oil on canvas. 60.0 x 74.0 cm. May bear inventory no. 12/00210649. *90.188.16. Montefiascone, Italy. Dec. 15 '89.

389 Unknown. *Virgin and Child with St. Felice da Cantalice.* Oil on canvas. Approx. 90.0 x 68.0 cm. with frame. May bear inventory no. 12/00210701. *90.188.14. Montefiascone, Italy. Dec. 15 '89.

Italian, 18th Century

390 Unknown. *A Capuchin Saint at Prayer.* Oil on canvas. 115.0 x 88.0 cm. with frame. May bear inventory no. 12/00210656. *90.188.1. Montefiascone, Italy. Dec. 15 '89.

391 Unknown. *Cardinal Giovanni Francesco Albani,* 1795. Oil on canvas. 110.0 x 91.0 cm. with frame. May bear inventory no. 12/00210704. *90.188.9. Montefiascone, Italy. Dec. 15 '89.

392 Unknown. *A Dominican Monk and Saint.* Oil on canvas. Approx. 115.0 x 87.0 cm. with frame. May bear inventory no. 12/00210712. *90.188.15. Montefiascone, Italy. Dec. 15 '89.

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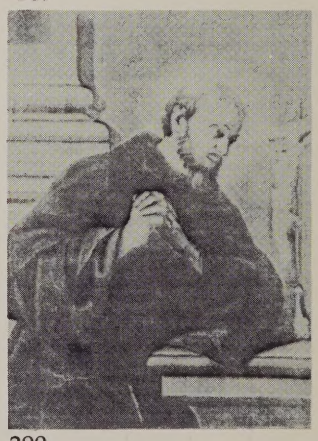

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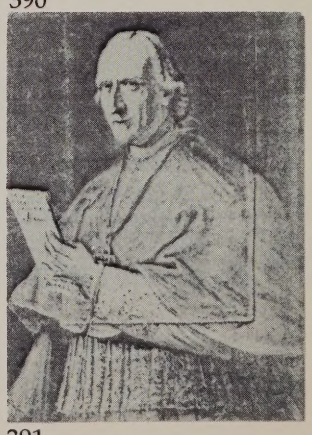

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393 Unknown. *Father Angelo da Acrio.* Oil on canvas. 115.0 x 87.0 cm. with frame. Inscribed in white field at bottom: "Effigies Ven: P. Angeli ab Acrio Ord: Cap: citerioris Calabriae Provinc: a [...]on: eximii qui virtutum exemplar, ac Dominicae Pallionis propagator px." May bear inventory no. 12/00210711. *90.188.11. Montefiascone, Italy. Dec. 15 '89.

394 Unknown. *The Mass of St. Gregory.* Oil on canvas. Approx. 116.0 x 90.0 cm. with frame. May bear inventory no. 12/00210622. *90.188.2. Montefiascone, Italy. Dec. 15 '89.

395 Unknown. *Pope Pius VI,* ca. 1750-1800. Oil on canvas. 185.0 x 120.0 cm. with frame. May bear inventory no. 12/00210641. *90.188.3. Montefiascone, Italy. Dec. 15 '89.

396 Unknown. *Portrait of a Cardinal.* Oil on canvas. 120.0 x 85.0 cm. with frame. May bear inventory no. 12/00210707. *90.188.10. Montefiascone, Italy. Dec. 15 '89.

397 Unknown. *St. Anthony Begging for Alms.* Oil on canvas. Approx. 140.0 x 110.0 cm. May bear inventory no. 12/00210714. *90.188.13. Montefiascone, Italy. Dec. 15 '89.

398 Unknown. *St. Emidio.* Oil on canvas. Oval. *90.194.2. Zagarolo, Italy. Dec. 22 '89.

399 Unknown. *St. Luigi Gonzaga.* Oil on canvas. 64.0 x 48.0 cm. 114.0 x 75.0 with oval frame. May bear inventory no. 12/00066331. *90.187.4. Rome, Italy. Nov. 20 '89.

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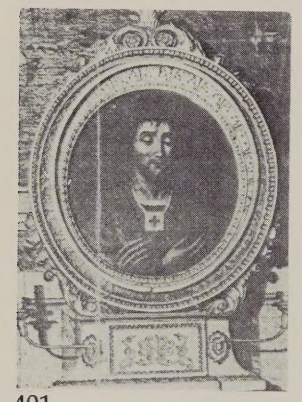

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400 Unknown. *Virgin and Child with St. John the Baptist.* Oil on canvas. 63.0 x 55.0 cm. with frame. May bear inventory no. 12/00210600. *90.188.4. Montefiascone, Italy. Dec. 15 '89.

Italian, 19th Century

401 Unknown. *Christ the Redeemer.* Oil on canvas. 50.0 x 45.0 cm. Oval. 110.0 x 58.0 cm. with frame. May bear inventory no. 12/00066370. *90.187.3. Rome, Italy. Nov. 20 '89.

402 Unknown. *Holy Family.* Oil on panel. 40.5 x 49.5 cm. *90.200.4. Aerdenhout, The Netherlands. Oct. 24 '89.

403 Unknown. *Madonna of Sorrows.* Oil on canvas. 65.0 x 50.0 cm. Oval. 111.0 x 86.0 with frame. May bear inventory no. 12/00066308. *90.187.1. Rome, Italy. Nov. 20 '89.

404 Unknown. *Madonna of Sorrows.* Oil on canvas. Oval. *90.194.1. Zagarolo, Italy. Dec. 22 '89.

405 Unknown. *Pope Leo XII.* Oil on canvas. 170.0 x 128.0 cm. with frame. May bear inventory no. 12/00210654. *90.188.6. Montefiascone, Italy. Dec. 15 '89.

406 Unknown. *Pope Pius IX.* Oil on canvas. 86.0 x 78.0 cm. with frame. May bear inventory no. 12/00210710. *90.188.12. Montefiascone, Italy. Dec. 15 '89.

407 Unknown. *Pope Pius VII.* Oil on canvas. 168.0 x 130.0 cm. with frame. May bear inventory no. 12/00210652. *90.188.5. Montefiascone, Italy. Dec. 15 '89.

408 Unknown. *St. Vincent of Paul.* Oil on canvas. 44.0 x 34.0 cm. Oval. 68.0 x 42.0 with frame. May bear inventory no. 12/00066318. *90.187.2. Rome, Italy. Nov. 20 '89.

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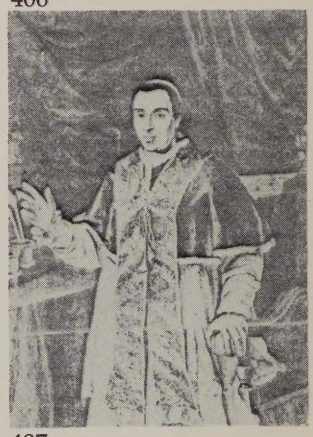

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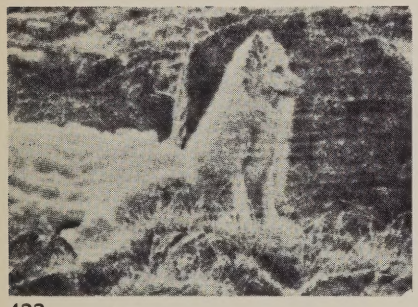

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Prints, Drawings

American, 20th Century

409 KROLL, Leon (1884-1974). *Draped Female Nude.* Sepia on paper. Estate stamp no. 1015. 90.213.4. Boston, MA. Jul. 1 '88.

410 KROLL, Leon (1884-1974). *Miss Singer.* Sepia on paper. Depicts a female figure in a white robe. Estate stamp no. 1009. 90.213.7. Boston, MA. Jul. 1 '88.

411 KROLL, Leon (1884-1974). *Reclining Female Nude.* Charcoal on paper. Estate stamp no. 1041. 90.213.9. Boston, MA. Jul. 1 '88.

412 KROLL, Leon (1884-1974). *Seated Female Nude.* Sepia on paper. Estate stamp no. 1002. 90.213.2. Boston, MA. Jul. 1 '88.

413 KROLL, Leon (1884-1974). *Standing Female Nude.* Sepia on paper. Estate stamp no. 1014. 90.213.3. Boston, MA. Jul. 1 '88.

414 KROLL, Leon (1884-1974). *Standing Female Nude.* Sepia on paper. Estate stamp no. 1016. 90.213.5. Boston, MA. Jul. 1 '88.

415 KROLL, Leon (1884-1974). *Standing Female Nude.* Charcoal on paper. Side view of figure. Estate stamp no. 1016. 90.213.6. Boston, MA. Jul. 1 '88.

Austrian, 20th Century

416 HUNDERTWASSER, Friedensreich (b. 1928). *Regentag Suite,* 1971. Screenprints with varnish on wove paper. 49.0 x 67.4 cm. With printed numbering #2046/3000. One of nine prints stolen from the suite. *90.244.1. New York, NY. Mar. 6 '90.

Canadian, 20th Century

417 FERNANDEZ. *Birds on Tree Branches.* Print on paper. *90.181.7. Toronto, Canada. Nov. 21 '89.

418 FREDERICK, Rod. *Birds on a Branch,* 1986. Print on paper. *90.181.4. Toronto, Canada. Nov. 21 '89.

419 LORENZO, F. *Huskies with Sled,* 1986. Print on paper. *90.181.2. Toronto, Canada. Nov. 21 '89.

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425

420 LYMAN, Stephen. *Bird on a Pine Tree,* 1986. Print on paper. *90.181.6. Toronto, Canada. Nov. 21 '89.

421 PARKER, Ronald S. (b. 1942). *Gray Falcon,* 1984. Print on paper. *90.181.1. Toronto, Canada. Nov. 21 '89.

422 PARKER, Ronald S. (b. 1942). *Wolf on the Tundra,* 1986. Print on paper. *90.181.3. Toronto, Canada. Nov. 21 '89.

423 ROMANCE, Trisha. *Christmas Sleigh.* Print on paper. Depicts a sleigh in front of a brick house. *90.181.8. Toronto, Canada. Nov. 21 '89.

424 SEEREY-LESTER, John. *Black Bear,* 1984. Print on paper. Depicts a bear walking through the snow towards the viewer, with trees in the background. *90.181.5. Toronto, Canada. Nov. 21 '89.

Dutch, 17th Century

425 REMBRANDT, HARMENSZ van Rijn (1606-1669). *Self-Portrait,* ca. 1634. Etching. 4.4 x 5.1 cm. Bartsch no. 2, Rovinski no. 2, Hind no. 57. *90.220.4. Boston, MA. Mar. 18 '90. *Reward.*

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French, 19th Century

426 DEGAS, Hilaire Germain Edgar (1834-1917). *Program for an artistic soirée.* Charcoal on white paper. 24.1 x 30.9 cm. *90.220.10. Boston, MA. Mar. 18 '90. *Reward.*

427 DEGAS, Hilaire Germain Edgar (1834-1927). *Program for an artistic soirée.* Charcoal on buff paper. 23.4 x 30.0 cm. A less finished version of 90.220.10. Originally in a frame with 90.220.10. *90.220.11. Boston, MA. Mar. 18 '90. *Reward.*

428 DEGAS, Hilaire Germain Edgar (1834-1917). *Three Mounted Jockeys.* Black ink, wash, and oil pigments on medium brown paper. 30.5 x 24.0 cm. *90.220.9. Boston, MA. Mar. 18 '90. *Reward.*

429 DEGAS, Hilaire Germain Edgar (1834-1917). *Cortège aux Environs de Florence.* Pencil and wash on paper. 16.0 x 21.0 cm. Originally in a frame with 90.220.7. *90.220.8. Boston, MA. Mar. 18 '90. *Reward.*

Italian, 20th Century

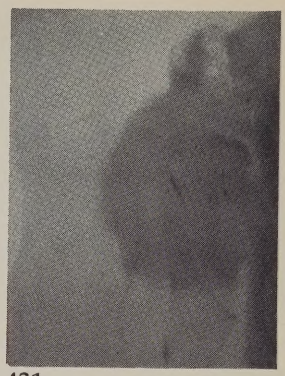
430 MODIGLIANI, Amedeo (1884-1920). *Head of Woman.* Crayon and chalk. 40.6 x 35.6 cm. Signed in l/r. *90.219.4. New York, NY. Aug. 1 '88.

Spanish, 20th Century

431 DALI, Salvador (1904-89). *Nude Male.* Charcoal. 104.1 x 77.5 cm. Signed. *90.222.2. Highland Park, TX. Feb. 6 '90.

432 PICASSO, Pablo (1881-1973). *Accord entre les Guerriers de Sparte et d'Athenes,* 1934. Etching. 21.1 x 15.3 cm. From a *Lysistrata* portfolio. Signed and numbered 150/109 in pencil. Bloch no. 271. *90.133.3. New York, NY. Nov. 19 '85.

433 PICASSO, Pablo (1881-1973). *Couple et Enfant,* 1934. Etching. 20.6 x 13.6 cm. From a *Lysistrata* portfolio. Signed and numbered 150/109 in pencil. Bloch no. 268. *90.133.1. New York, NY. Nov. 19 '85.



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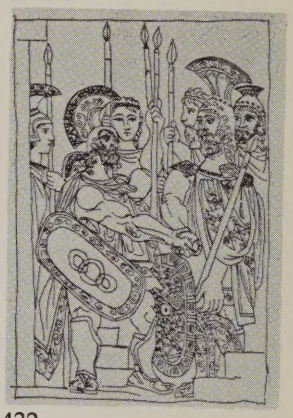

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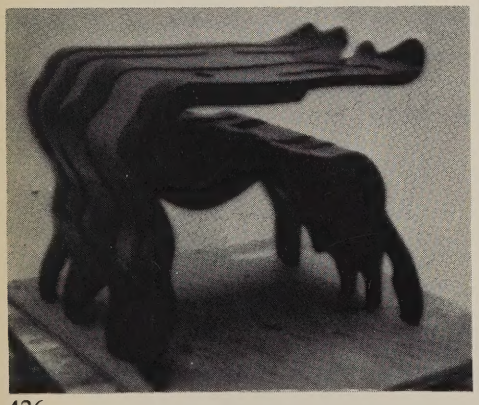

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434 PICASSO, Pablo (1881-1973). *Deux Vieillards et Voilier,* 1934. Etching. 21.0 x 13.9 cm. From a *Lysistrata* portfolio. Signed and numbered 150/109 in pencil. Bloch no. 270. *90.133.2. New York, NY. Nov. 19 '85.

435 PICASSO, Pablo (1881-1973). *The Smoker.* Aquatint. 61.0 x 40.6 cm. *90.222.1. Highland Park, TX. Feb. 6 '90.

Sculpture

American, 20th Century

436 LICHTENSTEIN, Roy (b. 1923). *Brushstroke Ottoman,* 1987. Polychromed and patinated bronze. 48.3 x 55.9 x 43.2 cm. Signed and dated. Edition no. Artists Proof I/I. One from a set "Brushstroke Ottoman and Chair," published by Graphics Studio, Tampa, FL. *90.182. New York, NY. Feb. 2 '90.

Austrian, 17th Century

437 Unknown. *Christ with St. John the Baptist and an Angel.* Wood. Approx. ht. 30.0 cm. Group sculpture. *90.221. St. Ruprecht, Austria. Apr. 1 '89.

Austrian, 17th–18th Centuries

438 Unknown. *Saint John the Baptist.* Gilded and polychromed wood. Ht. 22.0 cm. *90.231.1. Thurn und Bannberg, Austria. Jan. 1 '86.

439 Unknown. *Saint Margaret.* Gilded and polychromed wood. Ht. 40.0 cm. *90.231.2. Thurn und Bannberg, Austria. Jan. 1 '86.

440 Unknown. *Saint Nicholas.* Gilded and polychromed wood. Ht. 52.0 cm. *90.231.3. Thurn und Bannberg, Austria. Jan. 1 '86.

441 Unknown. *Saint Silvester.* Gilded and polychromed wood. Ht. 55.0 cm. *90.231.4. Thurn und Bannberg, Austria. Jan. 1 '86.

Dutch, 20th Century

442 WYK, Charles van (1875-1917). *A Girl Standing Holding a Small Cup.* Bronze. Ht. 13.0 cm. Signed. 90.205.4. Rotterdam, The Netherlands. Sep. 10 '89.

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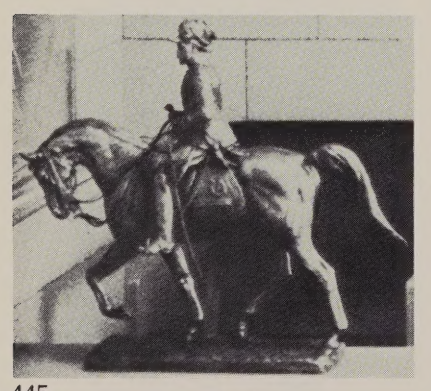

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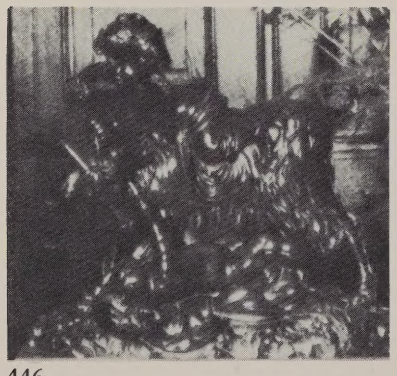

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443 WYK, Charles van (1875-1917). *Mother and Child.* Bronze with dark brown patina. 37.0 x 30.0 x 25.0 cm. Signed: "Ch. v. Wijk." *90.205.3. Rotterdam, The Netherlands. Sep. 10 '89.

444 WYK, Charles van (1875-1917). *Two Men on Horseback.* Bronze with brown patina. 35.0 x 50.0 x 40.0 cm. One of the figures has yellowed. *90.205.2. Rotterdam, The Netherlands. Sep. 10 '89.

English, 20th Century

445 MARCH, Sydney. *King George V.* Bronze. 10.0 x 13.0 cm. *90.180. Ottawa, Canada. Jan. 1 '66.

French, 18th Century

446 CLODION (MICHEL, Claude) (1738-1814). *Two Putti and a Goat.* Bronze? Approx. ht. 35.0 cm. Marked: "Clodion Claude Claude Michel." Greenish-brown in color. *90.196.4. Antwerp, Belgium. Jan. 15 '90.

French, 19th Century

447 MOREAU, Auguste. *Seated Putto.* Bronze? Approx. ht. 60.0 cm. Marked: "Auguste Moreau." *90.196.3. Antwerp, Belgium. Jan. 15 '90.

448 Unknown. *Seated Youth.* Bronze? Approx. ht. 55.0 cm. Marked: "Adrien-Etienne." *90.196.1. Antwerp, Belgium. Jan. 15 '90.

449 Unknown. *Two Putti.* Bronze? Approx. ht. 30.0 cm. Marked: "L.?" Yellow-gold in color. *90.196.2. Antwerp, Belgium. Jan. 15 '90.

German, 16th Century

450 Unknown. *Geldzehnt,* 1530. Polychromed limewood. Approx. ht. 65.0 cm. One of four similar statuettes stolen. The others named Gruenzehnt, Rauchzehnt, and Kornzehnt. *90.238. Uberlingen, Federal Republic of Germany. Jun. 13 '89.

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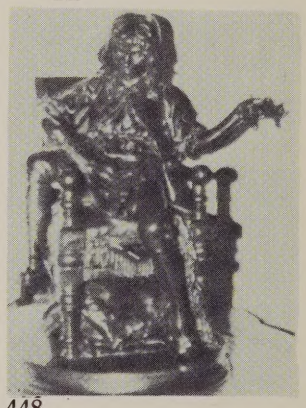

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Decorative Arts

German, 18th Century

451 DANNECKER, Johann Heinrich von (1758-1841). *Bust of a Man with Long Curled Hair.* Terra-cotta. 48.0 x 35.0 x 25.0 cm. *90.215.4. Mentana, Italy. Feb. 9 '89.

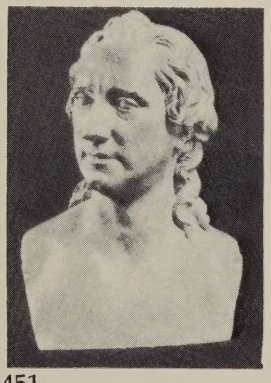
Italian, 15th Century

452 TORRIGIANO, Pietro, Attr. to (1472-1528). *Head of Christ.* Marble. Ht. 75.0 cm. Inscribed at lower edge of bust: "Salvator Mundi." *90.215.1. Mentana, Italy. Feb. 9 '89.

Italian, 19th Century

453 BAZZANTI, P. after Antonio Canova (1757-1822). *Venus Emerging from Her Bath,* after 1812. Carrara marble. Approx. 170.0 x 50.0 cm. *90.216. Parana, Argentina. Mar. 17 '89.

454 SIMONE, Edgardo. *Standing Female Nude.* Bronze. 94.0 x 62.0 x 18.0 cm. *90.215.3. Mentana, Italy. Feb. 9 '89.



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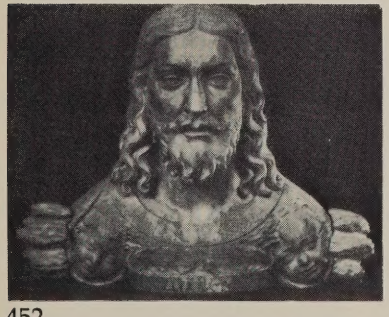

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Candlesticks, Candelabra, Lamps

455 Venetian. Italy, 18th century. A pair of candlesticks. Gilded and polychromed wood. Approx. ht. 99.4 cm. Some restoration. *90.218. Winter Park, FL. Jun. 1 '89. *Reward.*

Ceramics, Pottery, Porcelain

456 Dutch, 17th century. Four blue Delft ware vases with covers. Polychromed ceramic. Finials in the form of a lion; marked on the bottom of each vase. *90.207.1. Rozendaal, The Netherlands. Nov. 7 '89.

457 Dutch, 19th century. Four tiles. Polychromed ceramic. Each tile 13.0 x 13.0 cm. Painted with scenes of animals and with foliate borders. *90.205.1. Rotterdam, The Netherlands. Sep. 10 '89.

Clocks, Timepieces, Watches

458 Dutch, 19th century. Friesian wall clock. Wood case with copper ornaments. Clockface flanked by standing copper lions with a green patina. *90.203. Goirle, The Netherlands. Oct. 31 '89.

459 Dutch, 19th century. Friesian wall clock. Wood case with copper finials. Village scene painted above the clockface. *90.204.1. Heemskerk, The Netherlands. Nov. 18 '89.

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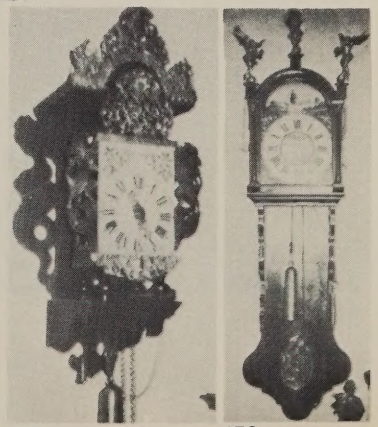

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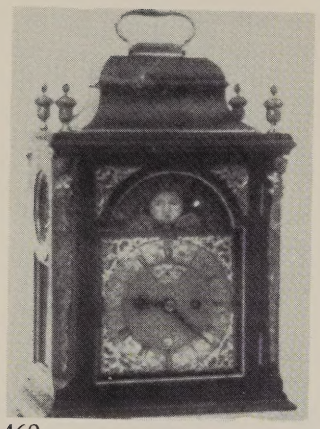

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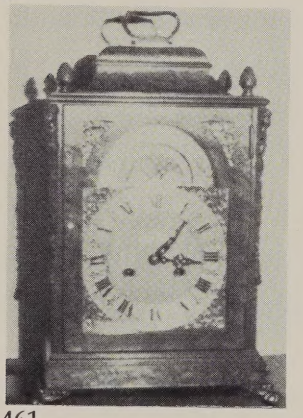

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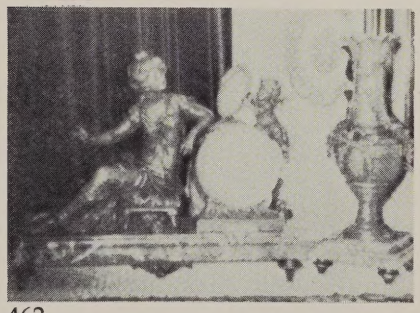

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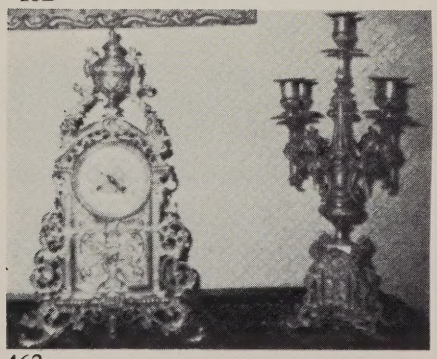


463

460 English, 18th century. Bracket clock. Walnut veneered case. Ht. 40.0 cm. including handle. Phases of the moon above the clockface. Illustration reversed. *90.205.5. Rotterdam, The Netherlands. Sep. 10 '89.

461 English, 18th century. Bracket clock. Burl walnut case with copper ornaments. Phases of the moon above the clockface. *90.206.1. Nieuwkoop, The Netherlands. Oct. 7 '89.

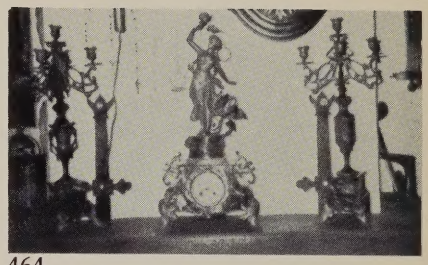
462 European, 18th century. Garniture, mantle clock and two vases. Metal with marble bases. A seated female figure supports the clock to the left, and a cupid figure, seated on the clock to the right, holds up a mirror for her. *90.204.2. Heemskerk, The Netherlands. Nov. 18 '89.

463 European, 18th century. Mantle clock and two five-armed candelabra. Bronze. *90.204.3. Heemskerk, The Netherlands. Nov. 18 '89.

464 European, 18th century. Mantle clock and two five-armed candelabra. Metal with green marble bases. Surmounted by a female figurine with wind-swept drapery and falling leaves. *90.204.4. Heemskerk, The Netherlands. Nov. 18 '89.

465 European, 19th century. Table clock, ca. 1875. Wood case with copper pendulum. Approx. ht. 55.0 cm. Tooled, with two copper plaques on the crest inscribed with a year and a name (illegible), glass door hand painted with yellow and white flowers and green foliage, on the side of the left foot a hand-written poem in a small copper frame. *90.202. 's-Gravenhage, The Netherlands. Oct. 23 '89.

466 German, 19th century. Table clock. Oak case. Gold-colored domed top. *90.201. Velsen, The Netherlands. Oct. 10 '89.



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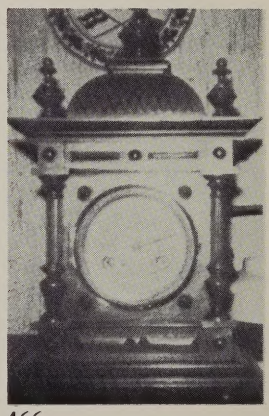

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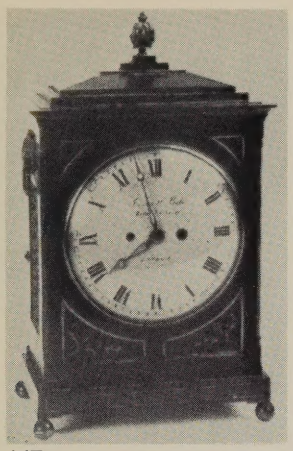

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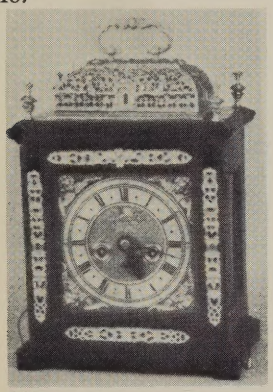

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467 McCABE, James. English, 18th century. Bracket clock. Rosewood with brass inlay. Ht. 78.8 cm. With twin fusée, eight day striking movement, the case inlaid in brass and with pierced side panels, brass pumpkin finial. Signed on front dial and back plate: James McCabe, Royal Exchange, London. *90.226. London, England. Feb. 1 '90. *Reward.*

468 WYCHE, D. English, 17th-18th century. Bracket clock. Ebonized case with brass. Ht. 40.0 cm. Made in London. Repoussé caddy top with four finials and brass frets at front of case; movement with a fine floral engraved backplate bearing maker's signature; pull quarter repeat on two bells with cords at either side of case; square dial (17.8 cm.) with cherub spandrels and ringed winding holes with a strike silent regulation opposite the IX; with date aperture surrounded by engraving below the XII. One finial and part of top moulding are missing. *90.237. West Malling, England. Dec. 1 '89.

Folk Art

469 BURRELL, Mary. Canadian, 19th century. Sampler, 1819. Needlework. 27.9 x 36.8 cm. Depicting Adam and Eve in the garden in light colored threads. Signed in u/c in floral wreath: Mary Burrell aged 11 years Montreal 1819. *90.186. Stillwater, MN. Dec. 26 '89.

470 American, 20th century. Rooster weathervane. Iron. 94.0 x 83.8 x 6.4 cm. *90.210. Hempstead, NY. Jul. 27 '73.

Furniture, Accessories

471 Dutch, 19th century. Lady's desk. Mahogany inlaid with seven different woods. Approx. 81.3 x 101.6 cm. Kidney-shaped with six Sheraton-type legs, one long drawer in center, and two small drawers on sides with cabinets under each, a knee space in the center with a shelf in back. *90.241. Stolen in transit between Sanford, NC and Yakima, WA. Aug. 24 '89. *Reward.*

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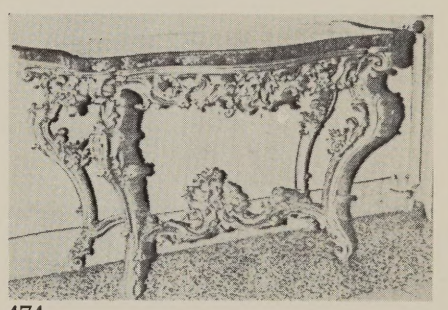

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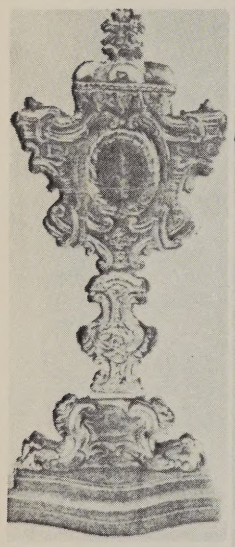
472 English, 19th century. Chest of three drawers, ca. 1900. Mahogany and marquetry. *90.230.2. Wansford, England. Jan. 16 '90. *Reward.*

473 English, 20th century. George III style commode, ca. 1900. Mahogany and marquetry. *90.230.1. Wansford, England. Jan. 16 '90. *Reward.*

474 Italian, 18th century. Console table. Antique red marble with white veining. 150.0 x 80.0 cm. May bear inventory no. 12/00210693. *90.188.17. Montefiascone, Italy. Dec. 15 '89.

475



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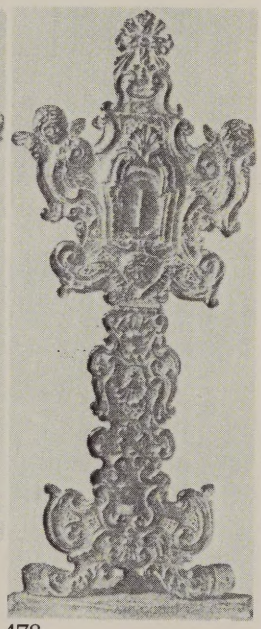

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Glass

475 LALIQUE, René (1860-1945). French, 19th century. *Thaïs*, female nude statuette. Opalescent glass and bronze. Ht. 23.0 cm. Moulded signature: R. Lalique on the bronze base cast with stylized peacocks. *90.227. London, England. Feb. 14 '90. *Reward*.

Liturgical Objects

476 Italian, 18th century. Altar frontal. Gilded wood. 100.0 x 193.0 cm. With a Marian coat of arms in the central cartouche. May bear inventory no. 12/00066446. *90.187.17. Rome, Italy. Nov. 20 '89.

477 Italian, 18th century. Reliquary. Metal. May bear inventory no. 12/00066320. *90.187.9. Rome, Italy. Nov. 20 '89.

478 Italian, 18th century. Reliquary. Metal. May bear inventory no. 12/00066406. *90.187.10. Rome, Italy. Nov. 20 '89.

479 Italian, 18th century. Reliquary, 1730. Metal. 45.0 x 23.0 cm. May bear inventory no. 12/00066406. *90.187.15. Rome, Italy. Nov. 20 '89.

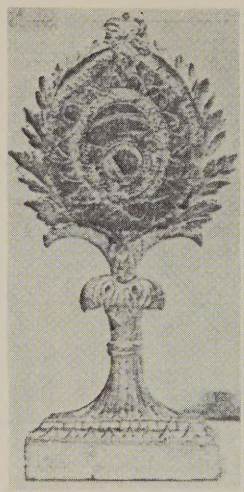
480 Italian, 18th century. Reliquary. Metal. 44.0 x 24.0 cm. May bear inventory no. 12/00066407. *90.187.16. Rome, Italy. Nov. 20 '89.

481 Italian, 18th-19th centuries. Two reliquaries. Metal. 38.0 x 15.5 cm. May bear inventory no. 12/00066399. *90.187.14. Rome, Italy. Nov. 20 '89.

482 Italian, 19th century. Four reliquaries, 1835. Gilded bronze. 58.0 x 22.0 cm. Inscribed on the bases: "Joseph Sacerdos Rosa Eques." May bear inventory no. 12/00066373. *90.187.12. Rome, Italy. Nov. 20 '89.

483 Italian, 19th century. Reliquary. Metal. 38.0 x 15.5 cm. May bear inventory no. 12/00066398. *90.187.11. Rome, Italy. Nov. 20 '89.

484 Italian, 19th century. Two reliquaries, 1836. Gilded bronze. 75.5 x 23.0 x 28.0 cm. Inscribed on the base: "Joseph Eques Rosa Sacerdos/ Anno 1836." May bear inventory no. 12/00066372. *90.187.13. Rome, Italy. Nov. 20 '89.



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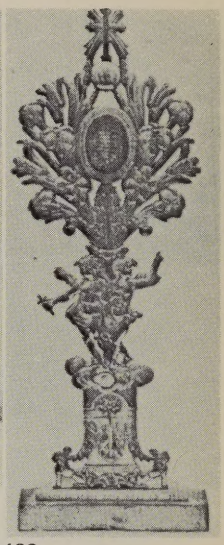

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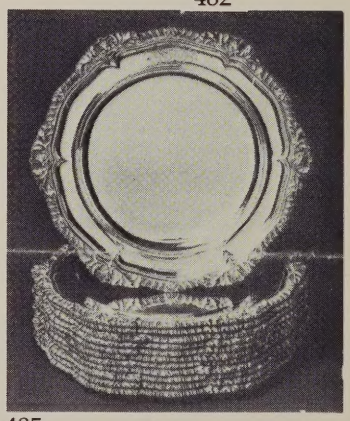


485

Silver

485 STORR, Paul (1771-1844). English, 18th century. Twelve George IV dinner plates, 1820. Silver Diam. 26.7 cm. Wt. 284 oz. With gadrooned shell, and foliate borders with a coat-of-arms within a foliate surround. *90.184. New York, NY. Dec. 8 '89.

Tapestries, Textiles

486 GOBELINS TAPESTRY FACTORY. French, 17th-18th centuries. Tapestry. 280.0 x 400.0 cm. Depicts a fantasy landscape with a fountain surrounded by flowers, cranes, and trees, with a castle in the background. *90.208. Luik, Belgium. May 3 '89.

487 MULLER-VOGELER, Bettina. German, 20th century. *Worpswede*, 1961. Tapestry. 137.0 x 113.0 cm. *90.243.1. Worpswede, Federal Republic of Germany. Apr. 27 '89.

Ethnographic Objects

486

487

488

489

African

488 Yoruba. Wood. Both figures wear beads and stand on copper bases, their hair painted blue, their bodies coated with wood pulp (sawdust?). *90.209. Knokke-Heist, Belgium. May 31 '89.

Oriental Art

Burmese

489 Hsi Ho Province. Early Ching Dynasty. Kuan Yin meditating with disciples in a mountain grotto. Jade. Pale green shaded with brown on a rosewood base. 45.7 x 40.6 x 17.8 cm. Wt. 90 lbs. *90.233. Greensboro, NC. Mar. 24 '90. *Reward.*

Cambodian

490 Khmer, Lophuri. 14th century. Standing figure of the Buddha. Bronze. Ht. 34.0 cm. Wearing a crown-like cap with pendants, a necklace, earrings and a jeweled belt, a robe with wing-like folds to his ankles, his feet are bare. A wax filled hole from casting defect below back left shoulder. *90.223. New York, NY. Oct. 1 '89.

491 Khmer. 12th century. Head of a Buddha. Gray sandstone. Ht. 25.4 cm. *90.183. Dallas, TX. Feb 8 '90.

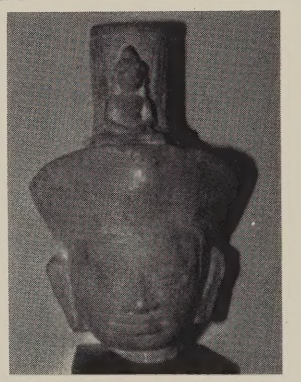
Chinese

492 Shang Dynasty. Chinese bronze beaker or Ku. Bronze. Ht. 26.7 x diam. 15.5 cm. Wt. 2 lbs. 7 oz. *90.220.12. Boston, MA. Mar. 18 '90. *Reward.*

493

493 18th century. Large bowl. Blue polychromed ceramic. A six-character mark on the bottom. *90.207.2. Rozendaal, The Netherlands. Nov. 7 '89.

490



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